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## Vol. 3 No. II

**Editor and Publisher**  
Ron Young

**Local Scene Editor**  
Jim E. Beal, Jr.

### Contributing Writers

David Arthur  
Robbin Cresswell  
David Frost  
Jeff Webb  
Barrie Hurst  
Jack Kanter  
Clyde Kimsey  
Scott A. Cupp  
Bruce Smith  
J.J. Syrja  
Wendy Carson  
Vicki Ray

### Chief Photographers

Robbin Cresswell  
Clyde Kimsey

### Contributing Photographers

David Willis  
Tom Callins

**Layout By**  
Ron Young

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### KISS SPONSORS LOCAL HOMETOWN TALENT SEARCH

If you're a local band that wants to put out a record but can't come up with the bucks to pull it off KISS radio is offering a chance for any type of band in S.A. to be on a sampler-type album which will eventually receive airplay on the station.

Program Director Tom Spencer has tried the hometown album thing twice with Dallas stations he has worked for in the past, and he has found that it generates great interest on the local scene for both the bands involved and the record-buying public.

The contest rules are that each band send in a tape of three original songs, on either reel-to-reel or cassette. Judges will then decide from the number of tapes who will be the first 30 finalists by May 18th. Then those 30 tapes will be again judged by a panel consisting of representatives of Stone City Attractions, JAM Productions and It's Only Rock'N'Roll Magazine. This will be decided by May 31st.

There will be nine to 10 songs chosen from the same number of bands and those bands will record their songs in a local studio (paid for by KISS) for an album to be released locally in several record stores. There will be 5000 albums initially pressed. These will include a ballot on which to vote for the best band. The winning contestant will then receive \$5000 with which to buy equipment for their band.

The album will be played on KISS and will surely generate more interest in the local music scene. The contest deadline is April 30.

## HEART OF THE CITY

by Jim E. Beal, Jr.

Congratulations to Carol and Augie Meyers! At a time when many marriages don't last 20 months, they're celebrating their 20th wedding anniversary.

They Meyers are two of the friendliest, most hospitable and honest people I've had the pleasure of imposing upon while attempting to write about the music business.

IORNR and Heart wish them many more years of happiness and smooth roads.

According to Augie the Andy Kaufman/Friday's crew hassle was definitely not staged. "Man, that guy's an \*!/?\*★\$!\$. I told him 'Man, I used to like you. I used to look forward to seeing you on Taxi. But now when you come on I reach over and turn you off.'"

If the Sir Douglas Quintet's Friday's appearance did nothing else for the band it made them the unofficial, yet authoritative spokesmen for the truth behind the Kaufman stunt.

"I was standing on the railroad platform in Las Vegas with my equipment with Sir Douglas Quintet stenciled on the side waiting to change trains. A guy walked by and said 'Sir Douglas Quintet. Was that fight real?'"

Augie's disbanded the Headband and is playing with the Quintet fulltime. They're currently on a tour of the East Coast and will be leaving soon for a European tour.

Bulverde trivia: The new Quintet guitar player is a guy named Louie Ortega who had a band in Los Angeles called Louie and the Lovers. Doug Sahm produced an album of theirs about 10 years ago. It was called Rise and if you can find it it's a hell of an album.

Randy's Rodeo kicked off its grand re-opening in high style by having two of the best new soul and disco groups, Tierra and Kano, there to entertain for the event. The newly renovated hall seats 3100 people and the place was jammed.

It's an excellent medium-sized concert hall that will eventually have its own sound and lighting systems. The place will host everything from boxing matches to country & western acts to soul and rock'n'roll. Production companies such as JAM, Stone City, and Spotlight from Austin will bring in acts, there will also be some in-house booking. Randy's just may be S.A.'s answer to the Armadillo.

Performers of note coming in the near future will be Leon Russell, Joe Cocker, Hank Williams Jr., Jimmy Cliff, and many more top line acts.

Revealing Spirits Management recently took saxophonist Frank Rodarte and the blues/rock band The Revival Bros. under its wing. Also tentatively scheduled to sign are the Oz Knozz band. Revealing Spirits is a corporation owned by the local rock band Heyoka, their manager Bill Angelini, Bill Menz and another silent partner.

And: Scott Gale, a former S.A. area guitarist/singer/songwriter is the music director for "Family Feud" and "Soap".

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★ These musicians have been around in one band or another for a long time, but they've always cranked out technically proficient pop covers. Now as The Mo-dels they're still one of the slickest bar bands in town but they've started playing originals too. By hanging onto the coattails of the New Wave they've found their audience.

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★ Fifties' revivalists and rockabilly rebels make up this local band. Having a good time is what they're all about and that's rock'n'roll.

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★ Mike Bloomfield was the guitar player's guitar player. He was a founding member of The Butterfield Blues Band during the Sixties. He was found dead of an apparent drug overdose last February 15. This is a brief biography.

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★ The father of rock'n'roll is still around to celebrate rock's 25th anniversary. Whether you think of him still as a rock'n'roll version of Thomas Edison of a duckwalking soldier of fortune with a guitar makes little difference because he still owns the blueprint to what it's all about.

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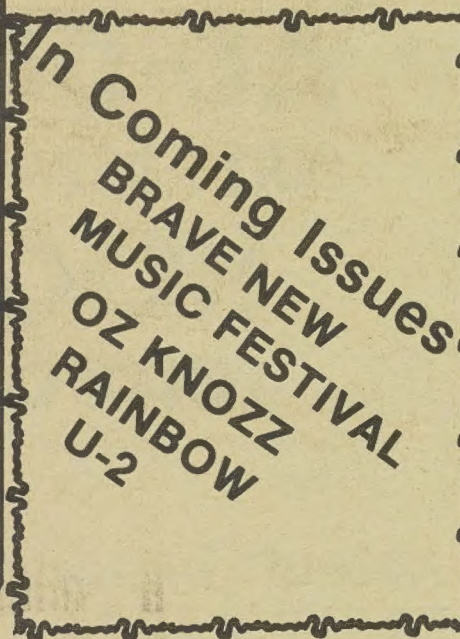
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★ UFO was in town last month — new writer Cliff Dunn gives his viewpoint. Leslie West backed by a new Mountain band rocked Skip-willy's — photographer Clyde Kimsey had to use his wide-angle lens to get him all in there. The Santana/Gamma show in Austin wasn't what it could have been but it still drew a large crowd. Joe Ely wore black patent leather boots to open for Chuck Berry at Austin's Paramount.



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# Shake'n'Pop With MO-DELS

By Wendy Carson



Recently the San Antonio-based bar band, The Mo-dels, received a bit of extra publicity, as well as a slightly erroneous New Wave image, when television's PM Magazine featured shots of The Mo-dels spliced together with shots of Devo, with each band performing Devo's hit "Whip It". The Mo-dels' segment was taped at Jumping Jack Flash, a club at which, along with The 50-50 Club, The Friendly Spot, and Norma Jean's, the band regularly plays. Beside s these club gigs, The Mo-dels recently played a Red Cross Benefit at St. Mary's University, with The Lotions and The #2 Dinners. With the exception of their newest member, drummer John Wood, The Mo-dels — bassist/vocalist Keith Owens; his brother, guitarist/vocalist Steve Owens; and keyboardist/vocalist Dale Masters — are in their late 20's and have each played professionally for over 10 years. John, who joined last month, is almost 20 and has played professionally for four years.

After catching their act a few times, I spoke with them about their band.

Steve: The Mo-dels have been together since last summer, but of course my brother and I have been together much longer. We both started in high school garage bands. Keith and I used to play in a band called Mourning Dove, and after that, we played in a band with Jay Hoyer called Bees Make Honey. (We worked on a couple of studio recording sessions at that time.) After that I played with various bands in Austin and Houston, and my brother did the same thing. He went to L.A. for a while, played in some bands out there, and came back. That's basically where we are now. We finally said, "Let's do what we want to do — the stuff that made us pick up our guitars at the very first." Now we're playing exactly what we played in our parents' garage: the Beatles, Mo-town, the same old rock & roll — Jerry Lee Lewis and The Everly Brothers.

I don't really want to be known as a nostalgia act. That's one reason that we're changing: we were just doing the stuff that we used to play a long time ago, and it's really where our hearts are at, but sometimes people — 'cause they're younger than us — might think, "It's old stuff." For some gigs, they have to (refer to us as a nostalgia band): that's what gets people out there. It's just that we don't have a strong original act right now.

Keith: We're writing right now — like the pop/rock "That Would Be Alright" and "Small Time Love", an updated Everly Brothers-type song — and we're in the process of working it into the act. I think it will be accepted. It won't happen overnight, but in the last six months there've been a lot of changes. You can't get around it; you have to play some of the old, familiar stuff. When people go into a club, they like to hear covers — they like to hear originals too, but they like a blend of it.

Steve: A lot of our copy stuff is going to go down the tubes because we're moving into something different. For many years we were under this giant called Disco, and we didn't have a chance. We're real lucky that now people want simple rock music, like The Beatles played.

Keith: The cycle's come back around.

Steve: It's real ambiguous and general, but I would call The Mo-dels a rock & roll band: we play rock & roll in the tradition of The Beatles, Chuck Berry, and Elvis.

RNR: Many people think of you as a New Wave band; are you?

Keith: I don't think we're trying to jump on any bandwagon. We're doing things that are contemporary, but at the same time, we're following a tradition of music that's been going on for the last 30 years. It's whatever you interpret: if you think we're a New Wave band, then we're a New Wave band.

We do dance music, like they used to do in the 50's when Little Richard would play and people would dance in the aisles. People weren't just listening; they were feeling it, and having a good time.

RNR: How did you choose your name?

Keith: Overall, we like the way it looks and sounds. We got the idea from other areas, like Mo-town Records.

Steve: The Mod movement had a great influence on our style. Of course, there was a black group in the 50's called The Dells, and a group called The Del-Vikings; it's all doo-wop music.

Keith: Yeah; and I did grow up reading Dell comic books.

Steve: (tongue in cheek) Yeah; that's where we got our vocabulary.

Keith: We want to put out a 45 in the next month. We can't make any promises, but we have the music and we really want to.

RNR: Who does most of the song-writing?

Keith: It varies. In the past it has worked out about 50-50 between Steve and I.

Steve: The stuff from the 50's is so simple — it's like the music can't really stand on it's own; any one of us could take a guitar and play 3 chords on it and play a song from the 50's, but it just wouldn't be the same 'cause it's the guts, and emotions that went into it. When I think about writing a song, that's what I think about: I think of the dynamics more than the chords.

RNR: When did you join, Dale?

Dale: October.

RNR: Have you played with any other bands?

Dale: Yeah: many. I played with Apocalypse about three years ago. Steve was in that band, also. I've been in touring road bands and played in several bands in Michigan, (where I'm originally from). I've been living in Texas for seven years. I write (some) contemporary music, as opposed to 50's or 60's.

RNR: John, what bands have you played in?

John: I started with the Mike Morales Band when I was in the ninth grade. After a month we disbanded, and I joined, first, The Max, and then, Friction. I quit, and did some studio work at Zaz, with the engineer, Bubba Perron. Bubba knew Keith, and he knew I was looking for a good band, so he introduced us. I haven't had any formal training; I just learned by listening to KISS, and playing along.

(The Mo-dels: four young men with a terminal case of rock'n'roll.)

—RNR

Dogman and the Shepards are currently gigging around town. Check them out if you like git down rock'n'roll and earthy rhythm & blues. The four band members (Jeff Westgor, lead/rhythm guitar/vocals; Ben Tubb, bass; Tony Cocca, drums; and "Dogman" Neal Walden, lead guitar/vocals) play raw, mind-jangling music that consists of blues originals like "Texas" as well as tunes by Chuck Berry, Bo Diddley, and Link Wray. All members are alumni of the Jackie King School of Guitar. Watch for them when they play The Country, April 8, and The Friendly Spot, May 2.

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# THE DOMINOES THE DOMINOES THE DOMINOES

by Wendy Carson



photo by Wendy Carson

The Dominoes are a San Antonio rarity: besides playing good times rock and roll, they play rockabilly. The history of The Dominoes dates back about seven years when current guitarist/vocalist Kevin Arnold, with his brother, formed The Arnold Brothers, a band which with additional personnel became The Bacon Brothers. Not too long after they took the name The Dominoes. According to Kevin, "The reason we got the name is 'cause our first guitar player, Rick Rawls, used to be a real Eric Clapton fanatic. We were listening to the Derek & The Dominoes album. We were playing a club, and we put a little sign on a table that said 'Reserved for The Dominoes'. It was just kind of a joke, but we'd used it for a long time. That's basically how it came about." The band has gone through a variety of personnel changes, including at one time or another a sax player, a pianist, and a second guitarist. The current lineup is Kevin; bassist/vocalist Jess Childs, who was in the original band; and their former roadie, drummer Matt Fones. All three are in their late 20's, and each has played professionally for up to 10 years.

Kevin: We really aren't the type of band that sits down and rehearses because we play mainly stuff we know and we've been doing for many years. We've relegated ourselves to be a dance band; in order to play the clubs and play four hours a night you have to be a dance band. It started out as a 50's rock & roll band. We basically just started out doing old rock & roll things, which we're doing now with at least a good country & western song just for slow dancing purposes. With Jess in the group, we've been doing a lot of 60's things. We've been adding a lot of Beatles' stuff to our repertoire, not because of the Lennon tragedy, but because a lot of times we find people asking for Beatles material. Being a trio we can't do a lot of their songs justice, but we try to pick the ones we can do well... not just their original material, but something like "Slow Down", which is a Larry Williams song, and "Dizzy Miss Lizzy". They didn't write them, but they did 'em.

We don't do any original material live right now. I'm real skeptical about my own material. My lyrics haven't gotten past the "I like the way you walk; I like the way you talk" point. It just needs a little work. If I put a record out there's nothing that's going to be able to erase that record. I mean, the record is there for life. There's no sense in putting out trash that people are going to find in the cut-out bins next year. It's very important to take your vinyl seriously.

RNR: I've noticed that in your show you do a lot of songs that aren't cliché oldies.

Kevin: Yeah, 'cause I'm a record collector. I find the most amazing songs sometimes. Especially in the late 50's. First you had the early rockabilly stuff, especially from the southern states, and when rock & roll started getting popular on the radio these real wild southern cats couldn't get their records played. We do "Rock Therapy", which is a Johnny Burnette Trio record and "Doin' Alright", by a fellow named Eddie Cash. Those records probably sold about 10 copies. They're good songs; they just never got played. The worst thing that ever happened to us was being tabbed an "oldies but goodies" band. I prefer being called a rock & roll or a rockabilly band. If you term yourself an oldies band, they expect you to come up and play some real drudge (like) the Avalon type stuff.

RNR: I've heard that you used to incorporate some visuals into your show; what kind?

Kevin: A lot of comedy routines. Just basically taking up the dance floor, just do antics... I used to do a thing where I'd jump on a table, and after falling off a table once and cutting my head open and spraining my wrist, I sort of retired. My onstage image is completely opposite of my offstage image. Onstage I get kind of boistrous and a little loud, but I'm really not even that way. Playing is sort of an escape for me.

RNR: You seem to be a lot more extroverted onstage.

Kevin: Yeah. When you're in front of people, you've got to be that way;

you just have to be (extroverted). That's just my little escapism: especially in the old Dominoes when I used to dress up and go out there with my hair greased back.

RNR: Closet Records had advertised with IORNR at one time an EP by The Domines called *A Bite in the Right Direction*, which was to include a raunchy little rocker, "Bite It".

Kevin: Yeah, that song is by Screamin' Jay Hawkins, another one of my idols, along with Jerry Lee Lewis and Elvis. That record (*Bite in the Right Direction*) has been scrapped for now.

The way that I look at it now is we're not out to get critical success 'cause we don't do anything that's our own; we just interpret things the way we feel 'em. We're really not

great musicians at all, we just... we play with a lot feeling, which a lot of bands in town don't do. We depend a lot on feeling. It's an intangible, but it works.

RNR: What are the band's future plans?

Kevin: I'd like to have a big, full band with a piano and a sax player, and maybe another guitar player, but we don't have any long term goals for the band 'cause we mainly do it for fun.

The Dominoes are indeed a fun band. They play regularly at the Time Out Club.—RNR

Staff writer/photographer Clyde Kimsey is vacationing in England for two weeks. While there he will report on what's happening on the rock'n-roll scene in London. Exclusive report next issue.

## IMPORTS ★ IMPORTS ★ IMPORTS

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AC/DC — "TNT" Pollution  
Black Sabbath — EP — "Die Young"  
Black Sabbath — "Live At Last"  
Budgie — "Best Of"

Budgie — "Power Supply"  
Budgie — EP — "If Swallowed"  
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# Michael Bloomfield

Remembering The Blue Jew

1944-1981



Michael Bloomfield was one of the most important guitar players in American music. His original blues-based style influenced musicians around the world. Bloomfield came into national recognition with his electrifying slide guitar performances on "The Paul Butterfield Blues Band" and "East-West" albums. He played lead guitar for Bob Dylan on "Like A Rolling Stone" and on the album *Highway 61 Revisited*. Bloomfield also founded and recorded with the Electric Flag, one of the first and most original bands in the New Era of San Francisco rock and roll, which made its debut at the first Monterey Pop Festival. He received great acclaim and a Gold Record for his guitar playing on *Super Session* with Steven Stills and Al Kooper and has made several motion picture soundtracks. His later albums on Takoma featured Bloomfield not only as an originator of guitar styling, but as a songwriter, singer, and leader of a repertory company of highly talented, colorful and influential musicians.

On an electric guitar from his Uncle Max's pawn shop in Chicago, Bloomfield began his career playing rock & roll when he was 13 years old. While playing in top-forty bands around Chicago he gradually became exposed to the music of Muddy Waters and other blues greats in the funky South Side blues joints. He became friends with the legendary blues singer Big Joe Williams, who "carried" him to all the blues clubs and road-houses. At those clubs he was probably the first young, white guitarist to be invited to sit in and play. Soon his extraordinary style was the "talk" of the black blues community. John Hammond Sr., after hearing a tape of Bloomfield made by Norman Dayron, a Chicago blues producer, came to Chicago, heard him play in person, and signed him to a recording contract with Columbia Records.

In the early sixties, Bloomfield met Paul Butterfield, Elvin Bishop, and Nick Gravenites. They became the original Blues Brothers. They

went to blues clubs together to sit in with their great Chicago blues masters, and began conceiving their own blues sound that would soon bring them all to national prominence. At the legendary 1965 Newport Folk Festival Bob Dylan made them his first electric band, but Michael chose to play the blues with Butterfield rather than pursue a more commercial career with Dylan. Bloomfield then moved to San Francisco to develop his own musical vision. This emerged on such albums as *Analine*, *Between the Hard Place & the Ground* and *Michael Bloomfield*. At the same time Michael did soundtracks for the Mitchell Brothers, Peter Fonda's "The Trip", Andy Warhol's "BAD" and "Steelyard Blues" with Jane Fonda and Donald Sutherland. Over this entire period Bloomfield maintained his association with producer Norman Dayron.

Bloomfield's last studio album *Cruisin' For A Bruisin'* was recorded at Hyde Street Studios in San Francisco during October and November 1980. This album found Michael returning to an uptempo rock & roll sound with an all-electric rock & roll band. Bloomfield was excited about this album and looking forward to once again touring the rock & roll circuit until his sudden death on February 14, 1981 from drug overdose.

Denny Bruce, Takoma president, stated that "Michael was very happy with his musical direction lately and was ready to form a hot band and tour to promote his new album. We in the industry have to remember all of Mike's contributions to the experimentations, both musically and culturally, that took place in the mid-sixties. His was the sound and style that was emulated by everyone who played lead guitar."

One of Bloomfield's last performances was a solo concert with the Sir Douglas Quintet in Santa Cruz, California on January 31. According to Doug Sahm "Bloomfield was very up and wanted to return to performing publicly again."

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# Joan Jett

## Girl With A Bad Reputation

by Clint Falk

If Joan Jett has a bad reputation, she doesn't give a damn.

*Bad Reputation* is Joan Jett's not-so-new album released on Boardwalk Records, having been released last year in the U.K. This is the album that confirms her as the main driving force behind her last band, the notorious Runaways.

With Cherie Curry heading into MOR and the remaining ex-Runaways bound for obscurity, Joan seems the only rock'n'roll survivor of that defunct all-girl group. She may be a survivor of the Seventies as well.

When the Runaways played San Antonio in August of 1976, J.J. was wearing black leather and metal studs; trappings which would later become associated with English punk — which wouldn't make an impact in the States for another year. Still in 1981, Joan retains the style her fans came to know her by.

But, now she's fronting a much more formidable outfit than the Runaways; The Blackhearts, a trio she put together in L.A. and New York; the two cities they call home.

The Blackhearts consist of Gary Ryan on bass, Eric Gimbel on guitar and Lee Kristal on drums.

Onstage J.J. and the boys are solid performers; crowd motivators. Joan, as gutsy as ever, has never been seductive like other rock femme fatales. She's just plain raunchy with a capital R.

But, as intimidating as she may be onstage, Joan is surprisingly congenial and open offstage. A true credit to her character is that one begins to regard her as a person, not just a girl with a guitar.

Asked by the Runaways failed to succeed commercially, despite much media publicity, Joan explained: "The radio people never took us seriously, plus you've got to realize that a lot of people felt threatened. Girls felt threatened because they thought we'd steal their boyfriends, so they hated us. Guys just thought we were a bunch of sluts. And radio people were scared; they didn't know what to think. What we did was just so radical. I think we were as radical as the Sex Pistols in some ways. The Runaways opened all these doors for girls. We were rock'n'roll martyrs."

Asked if she would change anything in the past if she could do it all over again Joan firmly replied, "Nothing! The Runaways are not something to live down. I'm proud of it."

So what about the Runaway's creator/mentor/producer Kim Fowley, who someone once called a musical genius?

"Well, I agree with the fact that he's a genius. But, I think he's misguided — he doesn't have an outlet for it. He's a very weird guy. He's scary because he's so intense," she said.



photo by Clint Falk

"We were just a bunch of girls who wanted to play. But he got us in the press by saying... 'Jailbait Rock' — that was his terminology. People picked up on that and once we got tagged with that sex image, we couldn't shake it. That was the ultimate destruction of the band."

Sure enough, the Runaways split up and went their own separate ways in early '79. Joan split for England, where she teamed up with two of her more infamous friends, former Sex Pistols Steve Jones and Paul Cook. Cook and Jones went into the studio with Jett and produced two songs, which would be the first cuts for *Bad Reputation*.

What was it like working with Cook and Jones?

"Fun! We had a good time working together. They are very professional contrary to what you might think."

Obviously so, as the two cuts on Jett's album, "You Don't Own Me" and "Don't Abuse Me" are the slickest tunes on *Bad Reputation*.

After returning to the States J.J. produced an album for the now-defunct Germs, an L.A. punk band. Then she did what she called a "really dumb movie, based on the Runaways. It was called 'We're All Crazy Now'. That's where I met my producers of *Bad Reputation*, Kenny Laguna and Ritchie Cordell. They were flown out to do the soundtrack for the film and when we met we all fell madly in love and decided to do a solo album."

When the album was nearly completed, Joan began to audition people for a band in L.A. With the Blackhearts formed they went to Europe for a brief tour. However, her original drummer didn't work out and upon returning to New York they picked up drummer Lee Kristal.

Asked if she found it strange for an American artist to have her album released in Europe before being released here Joan replied, "Yeah, it's a bit weird. But, we thought we'd be a lot more successful if we went to Europe first because of the Runaways' success there. But the response was mediocre. Then we came back to American and all-of-a-sudden the album has taken off in the northeast and we're on the radio all over the place."

Well, not everywhere, Joan. At least, not around here. But, one thing is for sure and it's that Joan Jett has proven herself in the music world. Like it or not, all those detractors of the Runaways are going to have to take her more seriously. While her future doesn't look spectacular, it does look like she's going to be around awhile.—RNR

## Where To Find Us

### AUSTIN

Discount Records, Inner Sanctum, Music Express, Pickers Paradise, Raul's, Record Town, Sound Warehouse, TNT, Willy's Guitar Shop, Zebra Records

### SAN ANTONIO

Abbey Road, Alexander, Apple Records, Audio Concepts, Big Al's, Caldwell Music, The Castle, The Castle Club, Chelsea Street Pub, Chris Madrid's, Crystal Pistol, Custom Hi-Fi's, Dante's Pizza, Delview School of Guitar, Drum City, Dyer Electronics, Flipside, Great Gatsby's, Greenhouse, Halfprice Books, House of Jeans, Incarnate Word College, Malibu Gran Prix, Music Express, Musicland's, Pro Musician, Record Hole, Record Town's, River City Music, Razzle Dazzle, Rock Around the Clock, San Antonio College, Silvey's Music (Univ. City), Skipwilly's, Sound Idea, Sound Warehouses, Stereo International, Scholtzsky's, St. Mary's Univ., Tiffany's, Trinity Univ., Trucker's Gen. Store's, Walton's Buggy Works

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HEADS

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# Clubland

## Where To Go In S.A. To Rock Out

This is a guide to S.A. rock'n'roll clubs. Whether they offer hard rock, new wave rock, pop-rock, folk/country rock, or recorded rock these are the best places in town currently to go have a rockin' good time. In no particular order:

**The Razzle Dazzle** located at 2376 Austin Highway (657-3103) has been a rock establishment in S.A. for about as long as Ted Nugent has played guitar. The Razzle Dazzle brings national circuit rock bands from other parts of the country as well as showcasing local talents like Plaything and Crank. It's a relatively small venue that is packed almost every night with hard core rockers who like their music loud, their drinks cheap and their evenings lively.

**Norma Jean's** located at 4429 Walzem at Austin Highway has a plush decor and attracts a more subdued crowd that The Razzle Dazzle. Most of the bands playing here are slick pop rockers like Dansir and The Max who can play anything from Fleetwood Mac to Pat Benatar. They also feature jazz at the club. Norma Jean's has a good-sized dance floor and a DJ to spin hot wax between the band's sets. They are open every night except Mondays and offer many drink specials. (Phone: 654-7908).

**Cooter Brown's** has a nice relaxed atmosphere in its spacious wide-open interior. The exterior of the building looks like an old schoolhouse with the interior resembling a comfortable ski lodge. There is a long bar in the center with reasonable prices and speedy service. The kitchen is open until ten on weekdays and midnight on weekends. Bands play Thursday through Saturday nights for a \$1-\$2.00 cover. During the winter months they play inside and during the summer months they play outside in the beer garden. Most bands that play here are of the lighter rock caliber like Stardust. Michael Murphy is a frequent performer at the club as well. Cooter's also features pool tables and electronic games. It is open every day except Sundays. To find it take 1604 to Market Hill. Phone is 696-8551.

**Skipwilly's** is where the serious music listener goes strictly to hear some of the area's leading bands in a no-frills rock'n'roll atmosphere. It is strictly a showcase club for local and lately some impressive national acts like The Busboys, Joe Ely and Mountain with more to come. Skip's seems to have the most bands per month playing the widest variety in styles of music. Except for special shows, the club is closed Sunday thru Tuesday with two live acts on active nights. Usually the warm-up band starts around 9:30 with the main act coming on around 11:00. Cover charge is \$2.50-\$3.00 except for national acts. Skipwilly's is located on Bitters Rd. across from the Northeast Stadium. Phone 824-0696.

**Abbey Road** — When the disco farce ended, clubs all across the country decided that people still wanted to dance to recorded music; just so it wasn't disco. So now we have S.A.'s only rock disco. Judging my the huge crowds it attracts, the rock disco is a popular idea. On weekends, it becomes as crowded as Nights In Old San Antonio. Most of the music they play (spun by DJ Dash Riprock) is contemporary hard rock along with hard-driving '60s hits. They usually don't play the most danceable rock'n'roll but the customers are familiar with the songs so that the dance floor always stays full.

They offer surprise drink specials every night. Abbey Road is open until 4:00 a.m. on Friday and Saturday nights. Cover is \$2.00. It's located on Coachlight behind the Old San Francisco Steakhouse. (Phone: 342-1417).

**JUMPING JACK FLASH**, 8523 Tee Cee, 822-6615. Under the careful guidance of manager Neka Tillotson, this club opened October 15 of last year, employing a heavy 60's format. Neka explains, "It seems that looking back, every 20 years there's a revival of the 20 years' previous era. We had the 50's revival 10 years ago, so now I feel we're on the verge — which I feel will peak in about 3 years — of a 60's revival." In keeping with the 60's theme, the waitresses wear miniskirts, and Thursdays through Saturdays, the club features a go-go dancer in a spotlight bamboo cage.

Jumping Jack Flash presents live music from The Drug Store Cowboys on Sundays and Tuesdays, and from The Mo-dels on Wednesdays and Thursdays. Other bands — such as Blaze, Los Bones, Dog Man & The Shepherds, and Frank Rodarte & The Dell Kings — have performed occasionally at Jumping Jack Flash. They are open until 4 a.m. Fridays and Saturdays. Cover is \$2.00.

**THE VILLAGE INN** — 9 Winding Way (In Hill Country Village, 4 miles N. of Loop 410 on San Pedro) — 494-9833

A San Antonio tradition, the Village Inn is now under the management of Ray Garrison, late of Smokie's Saloon. It had been many moons since I'd been to this place and I was pleasantly surprised to find it had been enlarged some and my feet no longer get danced on.

Ray is trying some daring moves by booking people like the Vamps and the Blast and Jet Race Wheeler where only once Stardust trod. Please, Stardust freaks, please — yes, they are a very good band, no, I'm not knocking them, yes, I'd appreciate some variety, thank you.

Standard prices, competent help, friendly service. Ray says he'll book any type of band as long as people enjoy them.

**THE BACKWAY INN** — 7452 Military Dr. at Marbach — 674-9588

You're right, this is not a rock and roll bar. However, this place is so interesting for a true blue honky-tonk fan that I had to include it.

The Backway Inn is an extremely well run country western joint. There's a cover charge in effect at all times, but it's only a buck and it's worth the price just to watch the bartenders and the waitresses and the security guard and Tina the door lady mesh.

The dancing is intense, the service is excellent, the prices are standard and the bands aren't shabby at all.

**THE BIER HAUS** — 1620 Fredericksburg Rd. — 732-4046

The Bier Haus is the latest in a short line of consistently interesting and fun San Antonio bars. The management (Ernie) is to be commended for booking the best in LOCAL live entertainment. (Wed. thru Sat.)

The clientele is a truly S.A. conglomeration of races, creeds, colors and ideologies.

The Bier Haus doesn't charge a cover, doesn't have a dress code, does sell food, does sell about a million brands of beer and doesn't overcharge for it.

**BIG AL'S HILL COUNTRY** — Market Hill (Just off 1604 North of UTSA) — 699-3969.

Big Al's is owned by the band Morning and it shows. Big Al's started out life as a restaurant and was not originally well-suited for listening to music. The current owners and managers have turned it into a comfortable place to enjoy the wide variety of acts that now play there.

The music is mostly local and area, the service is excellent, the people are friendly and the prices are about the same as every-

**The Friendly Spot**—Sometimes rock like The Blast, but mostly folk/blues like Steve Cicchetti and jazz/funk bands as well. Small, carefree atmosphere-outdoors. No cover. 1001 S. Alamo. King William Dist., 223-0840.

**Goodtime Charlie's** at 2922 Broadway (828-5392), offers live music every Friday and Sunday. On Fridays, such bands as The Blast, The #2 Dinners, and Mozambique play, while on Sunday's Cecil & Sylvia perform. Cover is usually \$2.00; shows start at 10:00. It's small so get there early.

**Way Out West** — Real hard rock featuring local bands like the Dave Lee Band and others. It's in the Lackland AFB area. Cover is usually \$1. 6515 S.W. Military Drive, 673-2420.

## Concert Guide

### AUSTIN

- 4/7 — Muddy Waters/Soapcreek Saloon
  - 4/10—Contractions/Club Foot
  - 4/10—Gordon Lightfoot/Municipal Auditorium
  - 4/14—Rush/Max Webster/Muni Aud
  - 4/15—The Rings/Club Foot
  - 4/18—Harry Chapin/Paramount Theater
  - 4/22—The Stranglers/Clubfoot
  - 4/23—Leon Russell/Opryhouse
  - 5/2 — XTC/Teardrop Explodes/Paramount
  - 5/7 — Dave Brubeck/Paramount
- ### SAN ANTONIO
- 4/9 — Hank Williams Jr./Randy's Rodeo
  - 4/10—Rodney Dangerfield/Laurie Auditorium-Trinity (2 shows)
  - 4/11—Rush/Max Webster/Arena
  - 4/18—Leon Russell/Randy's Rodeo
  - 4/21-24—Annual Heyoka Happening featuring: Shawn Phillips-21; Stardust & Special Guest-22; Oz Knozz-23; Heyoka-24. Event at Villa Fontana
  - 5/2 — Jimmy Cliff/Randy's Rodeo (Tentative)
  - 5/8 — Joe Cocker/Randy's Rodeo
  - 5/8 — Nazareth/Krokus/Trapeze/Arena

- Clubfoot, 110 E. 4th, Austin 1-472-4345
- Third Coast, 5555 N. Lamar Austin, 1-454-5011
- Antone's/7934 Great Northern, Austin, Tx., 1-454-0555
- Manor Downs/P.O. Drawer T, Manor, Tx. 78653, 1-272-5581
- Soapcreek Saloon/11306 N. Lamar, Austin, Tx., 1-835-0509
- Spotlite Productions/Austin, Tickets (Clubs Only), 1-441-9191 (Major Shows' Tickets at Joske's)
- U.T. Special Events Center/P.O. Box 2929, Austin, Tx. 78769, 1-477-6060
- JAM Productions/Concert Line, 828-6351
- Stone City/Concert Line, 732-8100

The concert dates and places are subject to change without notice. Please call the promoter, especially if it's an out of town show. We have listed most of the area promoters for you. All information is current as we go to press. Please do not hold us responsible for any changes.

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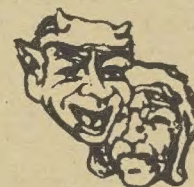
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# CHUCK BERRY

## Back To School Days With The Professor Of Rock'n'Roll



photo by Clyde Kimsey

by Clyde Kimsey

No one person actually started rock'n'roll but Chuck Berry was the man most responsible and influential in his "golden decade" of the Fifties/early Sixties. His music is the very backbone of rock'n'roll in theory. When music strays too far from his raw and simple, yet strong and universally appealing sound, it rocks but usually doesn't roll.

Chuck Berry was born on October 18, 1926, making him almost 30 years old when he taught America's youth how to rock. He was born to a lower middle-class family in St. Louis. Prior to his "throne", he served time in reform school, acquired a degree in hairdressing and cosmetology and took a job in an auto assembly line to support his new family.

By 1953 he was working as a beautician by day and leading a three-piece blues band at night with Jimmy Johnson, whose piano playing would soon become as distinctive and well-known as Jerry Lee Lewis'. Berry's was never a typical blues band because Chuck would infuse his blues with fast-paced country-influenced humorous narratives. His rhyme and wit still help make his songs have a lasting and universal appeal twenty years later.

In 1955, he recorded two of his songs on a borrowed tape machine. The "A" side was a slow blues called "Wee Wee Hours" and on the back was a pepped up country tune called "Ida Red". He traveled to Chicago where he met Muddy Waters who then referred him to Leonard Chess of Chess Records. Chess liked "Wee Wee Hours" alright but decided to push "Ida Red" which was later renamed "Maybellene". To the band, "Maybellene" was just a novelty for their blues band and were surprised when it became one of the first nationwide rock'n'roll hits. Leonard chess liked the appeal of the big beat, fast cars, and young

love. "It was a trend and we jumped on it," he has said.

Thus, a conflict arose, which bothered pianist Jimmie Johnson more than it did Berry. Should we "sell out" our blues styles for these hit-making novelty pop songs?

But Berry quickly realized his true potential. He had hit upon something more contemporary than blues or country and a lot more shocking. By mixing the two with lyrics teens could relate to, he created a style with biracial appeal. His few detractors may still complain about the repetitiveness of his style, but they miss the point. Repetition without being tedious along with a strong melody is the essence of rock'n'roll. Chuck Berry's guitar riffs helped inspire The Beach Boys; virtually all the British Invasion bands with The Beatles and Rolling Stones being the spearhead of that; Bob Seger and many others. These are only the obvious ones, for all rock groups are indebted to his style.

After he committed himself to rock'n'roll songs he still satisfied the bluesman in him by releasing blues tunes on the "B" sides of singles and album fillers. After "Maybellene", he released a few more singles which included "Brown-Eyed Handsome Man" (which in Berry's line of humor meant brown-skinned) and "Too Much Monkey Business". They were as good as his other material but at the time his predominantly white audience wanted something more optimistic and more specific to themselves. Thus came "Roll Over Beethoven" and "School Days".

All through his first decade of singles, he wrote about teenagers and the American sense of fun. His lyrics aren't for only teenyboppers but for any fun-loving person who things young and is still full of life. Berry seemed to express elementary but universal ideas to people fifteen years younger and help give them a stronger sense of identity and open their self-awareness.

Late in 1959, Berry's luck came to a halt. He had picked up an underage prostitute to give her a legitimate job checking hats in his St. Louis night club. He fired her and she went to the police who indicted him for transporting a minor across state lines. After a lengthy trial he was sentenced to two years in prison. By the time he got out in 1964, a lot had happened to rock music.

His potential career was in better shape thanks to the resurgence in Berry-styled rock from The Beach Boys and the British Invasion bands but he failed to capitalize on his own style. "Nadine" (almost a redone "Maybellene") and "No Particular Place To Go" (which was merely "School Days" with different lyrics) were only minor hits. Between 1965 and 1970 he didn't release any new songs and didn't crack the charts until 1972 when "My Ding-A-Ling" became his first and only million seller. Part of the problem was that he changed from Chess to Mercury

Records during 1966-'70. The Chess brothers knew how to record him, unlike his self-produced Mercury albums, would prove.

After "My Ding-A-Ling" became a hit with a new version of "Reelin' and Rockin'" on its way, Berry toured America and England to excited crowds on every stop. The reception in London was so overwhelming that he couldn't hear his own voice through the excited accompaniment of the audience on most of the songs. Three songs that he did get to sing are on side one of his *London Sessions* album.

He is currently on Atlantic Records where he made his last album *Rockit* two years ago. It's basic Berry with a little more blues thrown in along with a newer version of "Havana Moon".

It's a pretty good album but it doesn't move you like his older material despite pianist Johnnie Johnson on the ivories. Shortly after its release he spent nine months in prison for income-tax evasion. While he was a guest of the state, he began work on his autobiography which should be out this year.

Berry still tours constantly, playing for overwhelming crowds, who like myself, come to pay him tribute and overlook his mostly uninspired performances. The audience cheers mainly for his significance and their memories of him rather than his direct performance. He doesn't win

**Chuck Berry/Paramount Theater,  
Austin, March 15  
by Ron Young**

A 43-year-old woman sitting next to me expressed that she had *always* been a Chuck Berry fan, having seen him perform in "the old days" when rock'n'rollers like Chuck, Jerry Lee Lewis, The Platters, etc. used to play all on one show as part of Dick Clark's Caravan of Stars. The woman was amazed at the packed house and wondered how young people today could relate to Mr. Berry's music. I told her that rock'n'roll knows no age barrier, that this wasn't the music of Glenn Miller and that its music was timeless. Deep down she probably knew all this herself but had somehow forgotten and that's why she was there.

Then the lights went down, the curtain rose with the applause and suddenly like a vision, Chuck Berry stood there looking ageless in his red pants, brash shirt, holding a Gibson hollow-body guitar, his gray-streaked hair Brilliantined back into a duck-tail, flashing that killer's smile — ready to rock the joint.

And rock it he did. For fifty minutes he toyed with the audience playing bits and pieces from his classic hits like "Sweet Little Sixteen", "School Days", "Reelin' and Rockin'", and "Roll Over Beethoven" on which he played some piano. The doctor of duck-walk was back.



photo by Clyde Kimsey

over new fans at the shows but rather reassures old and current fans that we can still get back to the basic foundations of rock'n'roll.—RNR

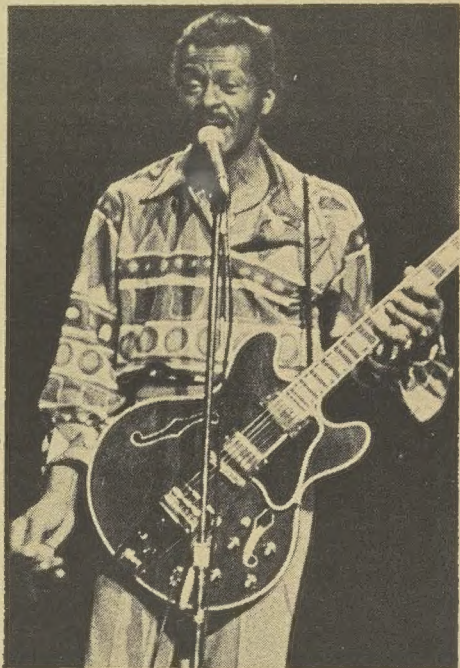


photo by Clyde Kimsey

Half-way through the show Chuck brought his daughter Ingrid onstage to help him sing "Memphis" and a raunchy and sexually explicit version of "Reelin' and Rockin'". She then soloed on the blues "Key To The Highway."

Chuck's back-up band, consisting of a pianist and a bassist were tighter than the pick-up musicians he usually gets for his performances, as he never travels with a band of his own. In fact, these musicians made Berry sound better than he really did as he was slightly out of tune on several numbers. However, the crowd could have cared less because the whole time most people were on their feet and dancing in the aisles until Chuck finally turned it into one big party by inviting couples up on stage to twist and shout while the master played.—RNR



**ALL RIGHT THEN: THE SEMI-DEFINITIVE, PARTIALLY COHERENT SAGA OF CLAUDE MORGAN AND THE BLAST**

by Jim E. Beal, Jr.

When I was about seven or eight years old my parents took me to the world famous San Antonio Stock Show and Rodeo. It was shoot the works and budget time with box seats, cotton candy and ridiculous amounts of various soda waters.

Between the calf roping and the steer wrestling my bladder said Time Out. As my father navigated the Joe Freeman Coliseum hallways to do his fatherly duties a door opened behind us. A chimpanzee wearing striped pants, a bow tie and roller skates wheeled out of a dressing room and grabbed my hand.

I don't remember being scared, I simply remember getting a terrific adrenalin jolt while wondering why monkeys had such rough hands and how he learned to skate.

Don't ask why being grabbed by a runaway chimp on roller skates is comparable to feeling the full force of Claude Morgan and the Blast. It just is, that's all.

If you are totally unaware of who the Blast are and what they're doing around here lately you're totally unaware, but I'll thoughtfully provide some background information.

Claude Morgan is a singer, songwriter, guitar player, snake oil salesman, entertainer, comedian, human dynamo and bona fide weirdo. Before the Blast he was well-known as part of the premiere local "progressive country" band The Buckboard Boogie Boys. The aforementioned adjectives applied to him then except he had hair almost as long as Augie Meyers and played trumpet every now and then.

Robert "Robar" Adams plays bass and sings some with the Blast. Adams played with River City Pleasure, the Cosmic Armadillo Band and Loftin Kline. He and his brother Leroy got started playing music at the ripe old age of eight or nine for tourists at a dude ranch. Robar is a former John Marshall Ram.

Robar's wife Carol runs the Blast sound. That was a short, simple sentence, but it's not a short, simple job. She's also a former Ram or Ramette or something.

Drummer Steve "Go-Go" Hartwell (or Hart — he's been called different things at different times and I've yet to summon up the serious idiocy it would take to clarify that point) is from Lubbock. He has a history of playing in hard rock bands and is, perhaps, the all-time master of bad jokes and puns. Ask him to tell you the one about the carp. "I make people realize that life is worth living because only death is worse than my jokes."

Suzi Ingram — Miss Fit — designs sets and costumes, runs Miss Fit's Blastmatic Acid Flashback Light Show, dresses demurely and baits the band from the safety of her light show curtains. She has also been linked romantically to Claude Morgan.

There are also other people involved as Blast People — it might be a conspiracy.

# CLAUDE MORGAN & THE BLAST

## Mondo Bizarro Rock'n'Roll



photo by Robbin Cresswell

The Blast play a particularly intense, tight, quick, often outrageously humorous, usually meticulously truthful brand of, uh, "New Wave" (if you just *have* to have a label) rock and roll.

They've recently been slagged by a few vocal, yet unimaginative, "New Wave/Punk" elitists for "jumping on the bandwagon like Linda Ronstadt."

I figured I'd ask the Blast about that first and if I didn't get the shit beat out of me I'd be able to ask some interesting questions. Most of the following quotes are from Claude Morgan because he talks all the time. If they're not I'll be sure and let you know who got a word in edgewise.

"I've heard that bandwagon thing lately and I think that's childish, immature and dumb. There's no competition among the bands. Everybody ought just shut up and play, but if a bandwagon comes by I'm gonna jump on it. I'm goddamn sure tired of walking — I wanna buy me a new VW. It's not my fault they can't jump that high."

"When I was in Houston I had two bands and never had any problems." Morgan is adamant about not being pigeonholed and about not being called "Punk." "I've written 400 songs and they're not country and they're not rock — they are 400 songs. When I was with the Buckboard Boogie Band we had four lead singers. I did all the funny songs and every tenth number I got to do one of mine. Now I can do 10 original songs in a row if we want to."

Are all Claude Morgan songs dedicated to abject insanity?

"I have a serious side. I consider myself a talented entertainer and after that it defines itself. People are not used to seeing entertainers. They go to a place to see a rock and roll band and that's it."

"I think it's important to be serious when you need to and laugh when you need to."

The Buckboard Boogie Boys rode the crest of the progressive country wave and never moved to Austin. The Blast is in the thick of the latest musical uprising and Morgan is still based in old Alamo Town. Why not bail out?

"This is definitely the hardest place to work, but if there ever was a hardheaded person it's me ("About everything," adds Robar.) I've always said if a band can make it here they can make it anywhere."

"It's not fun and games like it was when you were living at home. When you were a kid living with Mom and Dad you could just plug in and play. Now it's either turn the electricity on and off or turn the water on and off. I wish I could just do this without worrying about money, get a government grant or something."

How does the Blast stack up against other bands Morgan's been involved with?

"I've been in or had 21 bands, only three of which did not do original material, and this one is by far the best."

And how did this one get started?

"I was in the Razzle Dazzle Club one night and sat in with a band that was playing there. I just played a couple of numbers and then got off the stage."

"Go-Go was in the place, just hanging out. He came up to me and told me if I ever started a band he wanted to play drums. When I decided to do it I put an ad in the paper for musicians and he was the first one to call."

"Robar joined us when the original bass player, Mike Keefer, split with no warning. I mean, he had given us two weeks notice but he split before the two weeks was up and he split right before a gig."

Robar: "Claude had given me some tapes to listen to..." Claude:

... "then at 6:30 one night I called him and told him what had happened and he came walking into the Village Inn wearing good clothes and just got up on stage and played. From the first time he walked on stage it's been like a new band."

Blast songs are short and fast and to the point. The Claude Morgan originals wear titles like "I Never Really Got None," "I Wonder Where the Girls Are," "Amerika," "New Shoes Blues," "I'm a Student," and "I'm Bored." Blast cover tunes are standards like "Woolly Bully," "We Gotta Get Out Of This Place," and "Louie, Louie." No two Blast shows are the same. Sometimes you'll hear 90 percent original songs, sometimes they'll play a lot of cover versions. Sometimes they play both at the same time.

"We rehearse a lot, but we really work out a lot of stuff on stage. We arrange a beginning, a middle and an end then we let the energy in the room define the rest of it. Sometimes I start playing too fast and I just have to stop and start over. Sometimes we just run with it."

What about doing original songs in a market that's not kind to original artists?

"I learned the "Sgt. Pepper" album note for note and then quit and never did that again. It was never a problem for me to write songs, so it made more sense to me to learn my own songs. Hell, I just thought everybody wrote songs because there were albums coming out all the time and I knew somebody had to write them."

"You can't always tell what's gonna go over with a crowd. I can just see Picasso sitting in his room saying 'Why ain't anybody buying my bluebonnets?' But we're getting some great audiences — we're getting a diverse bunch of people and they're very responsive, very participatory."

About this time everyone experienced a moment of brotherhood and the Blast said they wanted to formally congratulate Christopher Cross for raking in all the Grammy Awards. And so they did.

Now let's end this story. About five seconds after the skating monkey grabbed my hand a seedy looking man grabbed him by the arm, punched him in the chest and wheeled him back into the dressing room.

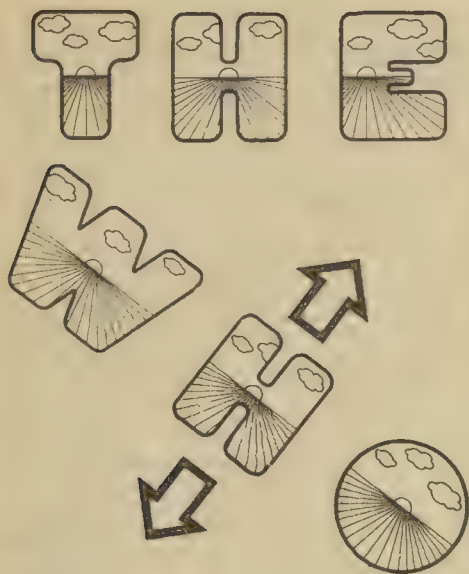
Shortly after my father and I returned from the restroom we saw a bunch of chimpanzees skating around doing tricks on a makeshift platform on the coliseum floor.

The one in the striped pants and the bow tie was doing tricks with the rest. His looked a little harder, took a little longer and drew the most applause. He seemed to enjoy his work — the seedy looking man seemed exasperated about that.

—RNR

Remember to come to *The Brave New Music Festival* April 26, Sunday, at Skipwilly's. Tickets are \$2.50 advance (at Apple Records, Flipside, Record Hole, & Trucker's) and \$3.00 at the door. If you like alternative music this is for you! It's also *IORNR's* 3rd birthday celebration.





Any attempt to chronicle the life and times of The Who, to explain their longevity or set parameters on their tremendous influence in the space of a few pages — is doomed from the outset to generalities and unforgivable omissions. No such comprehensive undertaking is here being attempted. Yet, with the release of *Face Dances*, the band's 14th LP in 16 years and their Warner Bros. debut, it seemed a ripe time for a look back, however incomplete, on the career of a group that for millions defines the essentials of rock and roll.

- October 9, 1944. John Alec Entwistle born in Chiswick, London, England.
- March 1, 1945. Roger Harry Daltrey born in Hammersmith, London, England.
- May 19, 1945. Peter Dennis Blandford Townshend born in Chiswick, London, England.
- August 23, 1947. Keith Moon born in Wembley, London, England.
- September 16, 1948. Kenney Jones born in Shephard's Bush, London, England.
- 1958. Townshend and Entwistle meet at Acton Grammar School in Shephard's Bush. Later they played together in a Dixieland jazz band, Townshend on banjo, Entwistle on trumpet. Repertoire includes modern jazz, military and brass band numbers. Later the two form rock band, playing the Shadows and hits of the day, Entwistle on bass, Townshend on guitar.
- 1960. At Daltrey's invitation, Entwistle joins The Detours as bassist, convinces Daltrey to hire Townshend as rhythm guitarist. Entwistle working in tax office, Daltrey as sheet metal apprentice, Townshend doing odd jobs and going to Ealing Art College. The group does rock, country and Dixieland, Daltrey doubling on trumpet.
- 1963. Merseybeat sweeps U.K. Daltrey becomes Detours vocalist, group covers Beatles hits, experiments with American blues and R&B. As a quartet, group builds strong following in Shephard's Bush area.
- 1964. Keith Moon joins band. Band changes their name to The Who. Repertoire shifts to American blues, Motown and James Brown. Manager Helmut Gordon and publicist Pete Meaden change name to the Highnumbers, arrange for recording of first single "I'm The Face" with mod styled lyrics by Meaden. Record sells well, group begins playing mod hangout The Scene Club. Townshend initiates guitar demolition. Band plays Marquee Club, stays for 16 weeks.
- 1965. Townshend, inspired by The Kinks' "All Day And All Of The Night" writes "I Can't



- Explain." Demo version rejected by E.M.I. Kinks producer, expatriate American Shel Talmy, cuts tune. Talmy sells song and band to Decca in U.S.; who in turn give rights to Decca U.K. (Brunswick). Decca U.K. presses 1,000 copies. Tune released January 15th, '65. Group booked on British TV show *Ready, Steady, Go*, produces promo trailer for *Top Of The Pops* and *That's For Me*. "I Can't Explain" reaches Number Eight on charts. Follow-up "Anyway, Anyhow, Anywhere" — another Townshend original — released in limited edition pop art cover. Tune makes extensive use of Townshend's developing guitar feedback techniques. Group does extensive U.K. touring. Third single, "My Generation" — written by Townshend goes to Number Three, sells a quarter-million copies, becomes signature song for the band and the era. The Who's first LP, *The Who Sings My Generation* is cut in one day.
- 1966. LP cut "The Kids Are Alright" released as single. Follow up "Substitute" produced by the band. Paricked, Decca promises more support. Next single "I'm A Boy." European success. Townshend experiments with conceptual song cycles. "I'm A Boy" taken from unfinished Townshend mini-opera called *Quads*. The Who EP, *Ready, Steady, Who* released, featuring "Batman," "Barbara Ann" and "Circles." Second LP, *A Quick One* (U.S. title *Happy Jack*) released, features first ever rock mini-opera, *A Quick One While He's Away*. Song cycle pre-figures rock concept albums including *Sgt. Peppers*. LP includes tunes by Entwistle, Moon and Daltrey. Despite tremendous popularity of band, instrument smashing, costuming, etc. keeps The Who deep in debt. U.K. single "Heat Wave," replaced by "Happy Jack" in U.S. becomes a hit. TV appearance on *Shindig*; group leaves for first U.S. tour.
  - 1967. The Who arrive in New York in March. Plays Murray the K Easter special with Cream, Mitch Rider, Wilson Pickett and Murray's wife Jackie the K's fashion show. *Happy Jack* still unreleased in U.S. Tour includes stop in The Who stronghold Detroit and explosive Monterey Pop Festival performance

- in June with Jimi Hendrix. In fall, barnstorming tour is booked as openers for Herman's Hermits. Single "I Can See For Miles" released; European and American mid-chart hit. Townshend readies material for third LP. *The Who Sell Out* released. LP patterned after Radio London programming, including Townshend penned ads, segues, etc. Includes sci-fi mini-opera "Rael." Townshend writes "Little Billy," anti-smoking jingle for American Cancer Society. Several songs from *Sell Out* session not released, including "Summertime Blues," "C'mon Everybody." The Who tour U.S. gathering fans in New York, Detroit and Cleveland.
- 1968. In April The Who record live at recently opened Fillmore East. Townshend working on new concept LP; to fill gap Decca releases *Direct Hits* (U.S. title, *Magic Bus*, *The Who On Tour*). Collection of old singles and 'B' sides makes U.S. and U.K. charts. The Who do quick American tour. In interviews, Townshend talks about new LP, an opera he calls "Deaf, Dumb And Blind Boy," evolved from earlier single "Glow Girl," and song cycle "Amazing Journey."
  - 1969. Single "Pinball Wizard" released. Transatlantic hit. LP *Tommy* follows. Double album rock opera is greeted overwhelmingly. The Who return to U.S. for tour. Debuts *Tommy* at Fillmore East; fire disrupts concert; Townshend arrested for throwing cop off stage. Triumphant tour includes a week at Fillmore East. *Tommy* tops charts. Subsequent tour includes Woodstock appearance. The Who have arrived for millions.
  - 1970. Searching for post-Tommy direction, The Who release *Live At Leeds*; best-selling live recording features "Summertime Blues," "My Generation." Album consolidates band's world class status. In June final *Tommy* performance announced for New York's Metropolitan at Lincoln Center. Single "The Seeker" released. Summer tour.
  - 1971. Sixth LP *Who's Next* released. Includes "Baba O'Riley," "Won't Get Fooled Again," major chart and critical success. Grueling tour follows; dates largest ever for band closing to record crowds in Chicago.

- Entwistle released first solo album, *Smash Your Head Against The Wall*. Greatest hits package, *Meaty, Beaty, Big And Bouncy* released. Ken Russell to direct *Tommy* film.
- Singles "Behind Blue Eyes," "Join Together" released. Townshend works with impresario Lou Reizner on symphony recording of *Tommy*. Production hosts London Symphony, Steve Winwood, Rod Stewart, Richard Burton, The Who and many more. Opened the Rainbow Theater in London. "I'm Free" from album U.K. hit. Townshend cuts first solo album *Who Came First*, dedicates it to long time spiritual avatar Meher Baba. Entwistle releases second solo effort *Whistle Rhymes*.
  - Townshend works on new rock opera in home studio. Entwistle works with side band Rigor Mortis on new solo LP. *Quadrophenia* rehearsals begin in September. After two year hiatus, double LP rock opera *Quadrophenia* released. Group does abbreviated U.S. tour. Singles "Love Reign O'er Me" and "The Real Me," released. Production of *Tommy* film begun. Entwistle released *Rigor Mortis Sets In*; Daltrey releases first solo LP, *Daltrey*.
  - *Odds And Sods* released. LP features 1967 anti-smoking commercial, various singles. The Who play four-day stand at Madison Square Garden.
  - 1975. *Who By Numbers* released; single "Squeeze Box" a hit. Daltrey releases *Ride A Rock Horse*, his second solo effort; Moon releases his first solo outing, *Two Sides Of The Moon*. In March, *Tommy* film released. Sold out U.S. concert tour in fall.
  - 1976. Band takes long vacation; rare concert dates include Oakland Coliseum with Grateful Dead. Punk music gains foothold in U.K., The Who credited with laying groundwork.
  - 1977. With Ronny Lane, Townshend cuts *Rough Mix*; studio band includes Eric Clapton, Charlie Watts dedicated to Meher Baba. Daltrey's third solo LP, *One Of The Boys* released.
  - 1978. *Who Are You* released. In September Keith Moon dies.
  - 1979. Kenny Jones joins band as new drummer. Former member of another seminal mod band, Small Faces, Jones debuts with The Who for first time in May of '79. Soundtrack to The Who documentary, *The Kids Are Alright* is released. Band goes to Cannes Film Festival where film plays out of competition; plays two shows at Frejus Amphitheater, north of Cannes; audience response overwhelming, French fans shout "Le Petit Bateau!" Group plays sold-out shows at Madison Square Garden, 100,000 — final night Kenny's birthday.
  - 1980. The Who sign to Warner Bros. Records. Daltrey stars in *McVicar* film; soundtrack released. Townshend released third solo album, *Empty Glasses*; single "Let My Love Open The Door" transatlantic hit. Work begun on The Who's 14th album.
  - March, 1981. *Face Dances* released.
- Thanks to: Barry Taylor's *A Decade Of The Who*; John Swenson's *The Who*; Steve Clarke's *The Who In Their Own Words* and contributions by John Mendelsohn, Diane Hucks, Dave Marsh, and others.



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9 — <b>STARDUST</b> —	10 <b>STARDUST</b>	11 — <b>STARDUST</b> —
16 <b>STARDUST</b>	17 <b>STARDUST</b>	18 <b>THE BLAST vs. THE VAMPS (Toga Party)</b>
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\*\*\*\*\*

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### Yoko Back in Studios

Yoko Ono is currently recording her next album entitled *Season of Glass* in New York. Phil Spector is producing the album which will contain all new material composed by Ono.

The musicians working on this album are the ones Ono worked with on *Double Fantasy* and the current hit single "Walking On Thin Ice." *Season of Glass* will be released by Geffen Records this spring.

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  - #29—Bruce Springsteen, Jumbo, Whitesnake
  - #31—Joe "King" Carrasco, The Busboys, New Wave in S.A.







**Trust/Elvis Costello and the Attractions** (Columbia) — All of the best writers have one thing in common; they make you think. Elvis Costello is no exception; any one song has any number of sides or meanings. It takes me until his next album to decipher half of his previous one. What's really amazing is that he can keep the tunes coming, too!

Costello gives me the impression that he can write classic songs in his sleep. *Trust* starts off with another, "Clubland". Thirteen more follow, from the Motown arrangement to "Pretty Words"; to the next George Jones sound-alike of "Different Finger," and back to the roots — the incomprehensible rocker "Luxembourg." In between we find guest vocalist Glenn Tilbrook on the Squeazy "From A Whisper to A Scream" and the herky-jerky 'musical valium' of "Strict Time".

One thing that I've noticed about *Trust* is that Elvis' singing is featured more so than ever in the past, especially on the haunting "Shot With His Own Gun" which just features piano and vocals.

*Trust* is not Elvis Costello's best album, but you can trust him to never make a bad one. \*\*Jeff Webb

**Holly Stanton/Temptation** (Warbride) — Holly sounds like a not-so-heavy Pat Benatar with some Rachel Sweet thrown in, though she lacks the vocal range of either. Her faceless band sounds like it was put together just for this Lp and with the exception of intense rocker "Telephone Ring" and a remake of The Beau Brummels' "Just A Little" they fail to showcase her properly. Holly does show some potential, however it might not surface until next album (C+) \*\*Clyde Kimsey

**Ray Charles/Brother Ray Is At It Again** (Atlantic) — Solid at worst and inspired at best, *At It Again* finds Mr. Georgia in fine voice, while his keyboard work clicks in all the right places.

The material makes the difference. Ray should have done Les McCann's angry "Compared To What" long ago; while Frankie Miller's "I Can't Change It" is good and The Band's "Ophelia" is great. \*\*JJ Syrja

**Leon Russell and the New Grass Revival—Live** (Paradise) — What was the point in this Lp? "Rollin' In My Sweet Baby's Arms" and "Jambalaya" were done tighter and with more feeling on Leon's *Hank Wilson's Back* album. His rock songs were also done much better previously than on these sloppy arrangements. He certainly won't win over any potential bluegrass fans with this stale record. (D+) \*\*Clyde Kimsey

**The Searchers/Love's Melodies** (Sire) — These survivors of the first British Invasion are back for another try with their second album since their '79 comeback. Their sound is homogenized power pop with layers of texture that sometimes sound crowded. The music is pleasant but even the best tunes like "Love's Melody" and "Everything But A Heartbeat" fail to grab you as they should. (B-) \*\*Clyde Kimsey

**Joan Jett/Bad Reputation** (Boardwalk) — This is Joan's first album since the breakup of The Runaways in '79. The former lead vocalist/guitarist performs with more variety and style on this effort partly due to the fact that she has help from people like Gary Glitter, who wrote two of the songs; ex-Sex Pistols Steve Jones and Paul Cook; Blondie drummer Clem Burke; and Sean Tyla; as well as Kenny Laguna's hand in production.

The Lp opens with the title cut which is a stunning '77 punk-type anthem that suits her image perfectly. The following three songs "Make Believe", "You Don't Know What You've Got", and "You Don't Own Me" are also excellent as well due to their strong melodies and Joan's tough angry voice coming through.

Unfortunately her voice swings from sweet to tough too much, often in the same song either because she tries to disguise her limited range or from lack of control. The rest of the album will appeal to only die-hard Runaways fans because of its harsh and redundant guitars and her brash singing. (B-) \*\*Clyde Kimsey

**The Lonnie Brooks Band/Turn On The Night** (Alligator) — After twenty years on the blues circuit, Lonnie Brooks has suddenly been declared "the most exciting new talent in blues". He fuses the soul of the Louisiana bayou with the gritty Chicago blues. He's got a full strong voice and plays the blisteringest guitar this side of Son Seals. Whethewr he's playing raw blues like "Inflation"; steamy rockers like "Teenage Boogie Man"; or uptempo dance numbers from the swamps like "Zydeco" Brooks and Co. can handle it all with aplomb. \*\*RY

**Steve Winwood/Arc of a Diver** (Island) — Ex-Traffic keyboardist/singer is finally back with his second solo outing. Winwood wrote all the music and played all of the instruments here. The result is a light engaging pop Lp that is as tuneful as one could want.

Winwood avoids being bland by creative usage of instruments, however, nothing on here will offend. The ideal middle ground. You see in it what you want to see. . .

\*\*David Arthur

**Echo and the Bunnymen/Crocodiles** (Sire/Korova) — This band is not like any of their new wave counterpart bands in America. They are one of the new avant-garde groups who, like the Psychedelic Furs, Teardrop Explodes, and The Sound are what has been termed neo-psychedelic or punkedelic. Jim Morrison and The Doors are their main link to the late '60s era of rock and you can certainly hear hints of Jimbo in lead singer's Ian McCulloch's vocal style. The lyric imagery of their songs conjure up that dark forboding look at life and a haunting and remorseful mood. Their political thoughts are implicit. It's a bit like singing T.S. Elliot's "The Hollow Men" to the accompaniment of electric guitars. \*\*RY

**Killmanjaro/The Teardrop Explodes** (Mercury) — The Teardrop Explodes are one of the new breed of psychedelic bands making the rounds these days. 1967 fourteen years later. Most of these groups have one major influence — The Doors. Keyboard player Dave Balfe is the heart of the sound, just as Ray Manzarek was to his band. Singer Julian Cope and Co. have been listening to other L.A. bands from that period also — Love and the Byrds. The horns that are featured on most songs sound like something off the classic *Forever Changes*; and the guitars — *Fifth Dimension* all over again.

Julian Cope seems to have no problem writing good melodies, but occasionally his lyrics are a bit obscure. Believe me, even with the imports lyric sheet, I'm still scratching my head. *Kilimanjaro* is a very promising debut album; "Treason" was one of the best singles of 1980. Where's the *Electric Light and Sound Company* now that we need it? \*\*Jeff Webb

**Doug and The Slugs/Cognac and Bologna** (RCA) — Joe Jackson gets funny? No. Nick Lowe gets more serious? No. Like John Hiatt, Jules and the Polar Bears, or Roy Loney, that's what Doug & Co. are like. Great bands that aren't gonna get the big push but who are so damned talented that they shouldn't be overlooked. The Slugs play everything from ska to shake'n'pop. They may not be up there with The Clash in critical acclaim or The Cars in sales but I'll probably play their album more at parties. \*\*RY

**Thirst/Clock DVA** (Fetish) — *Thirst* is a powerful debut album. Where did they come from? Memories of listening to *Unknown Pleasures* by Joy Division for the first time two years ago come to mind.

Clock DVA sounds like Captain Beefheart meets Joy Division and they pick up Ornette Coleman along the way. The sound is dark and very deep; like the opening sax-clarinnet duet of "Uncertain" that would fit right in a jungle movie.

The real standout track is "Blue Tone", of all things a bluesy love song! Singer Sdi Newton is close to tears as he can't get a girl on the phone.

The title describes the best bands. They have the desire and the energy to make honest and emotional music. Unfortunately, if Clock DVA continue to make records like this, they won't thirst for long. \*\*Jeff Webb

**The Fabulous Thunderbirds/Butt Rockin'** (Chrysalis) — Didn't think these Austinites would still be around, did ya? Well, they're back for a third Lp and they're surprisingly better and more interesting than ever. The new Lp has more sophistication than earlier efforts and it marks the first time the T-Birds have used sax and keyboards on their tunes. Jimmie Vaughn's rapier-like guitar playing really impresses me finally (I've always been partial to his brother Stevie) and as usual frontman Kim Wilson out-does himself on harp and vocals. Bass player Keith Ferguson is the rock of Gibraltar and new drummer Fran Christiana, who previously played with Asleep At The Wheel as well as bluesmen Big Walter Horton and Carey Bell, adds new rhythmic dimensions to the band.

The best cuts are: "One's Too Many" which was co-written by Nick Lowe, Slim Harpo's "Tip On In", and "Cherry Pink and Apple Blossom White" — the old Prez Prado theme — which showcases Wilson's harmonica expertise. Their best yet. \*\*RY

**Ronnie Spector/Siren** (Polish) — Ronnie's back after years of being locked up inside the-wall-of-sound's home. She's finally escaped and issued forth her first album in quite some time but it's a mixed bag of good, bad and mediocre. She covers The Ramones' "Here Today, Gone Tomorrow" and makes a good Phil Spector-sounding rocker out of it; she shines on a Chip Taylor burner "Any Way That You Want Me"; "Hell Of A Nerve" is delivered with some real rock-'n'roll passion; and "Happy Birthday Rock'N'Roll" is a lighthearted ode to Phil S. Overall though, the record really doesn't impress as much as I'd hoped it would. Still it's good to have a real rock'n'roll queen back amongst us instead of the Pat Benatar ilk of late. Maybe next time Ronnie will hit us with her best shot. For those interested some of those who play on the Lp are: Thommy Price and Joe Vasta Jr. of the Mink Deville band, Cheetah Chrome of The Dead Boys, and Billy Wrath of Heartbreakers. \*\*RY

**Pearl Harbour/Don't Follow Me, I'm Lost Too** (Warner) — Pearl Harbour is a gem of the Fifties caught wearing her bobby sox in 1981. I get the feeling she got caught in a time warp on the Philippines with her Jerry Lee Lewis and Chuck Berry albums.

Her new disc has obviously been influenced by these two greats. Pearl twists and shouts through 13 great vintage-sounding rock'n'roll songs. With such titles as "Do Your Homework", "Fujiyama Mama" and "At the Dentist" she recaptures the carefree spirit of the pig-tail decade.

Her voice is really quite an instrument. First raspy, next soothing, then squeaky and innocent. She's never overbearing and always sings with the confidence of a female Fonzy.

\*\*Jay Gavit

**Naomi/"Let's Spend The Night Together"** (Paid Records/45) — In 1966, when the Rolling Stones wanted to sing this song on the Ed Sullivan Show, Mick Jagger was forced to sing "let's spend (some time) together" instead. Naomi (a local artist about to cut an album at Indian Creek Studios in Uvalde where this was produced) sings "the night" of course but this sugar-coated yet tightly produced record would surely have passed Sullivan's censors — then or now. It's a nice well-crafted song that sounds like a national hit but there's nothing daring about it. (B) \*\*Clyde Kimsey

**Roy Loney and The Phantom Movers/Contents Under Pressure** (Warbride) — Roy Loney should be with a major label by now but he chooses to stick with the Solid Smoke/Warbride people. Either he should leave or they should become bigger — preferably the latter, because this is one of the great independent labels.

Anyway, this is the Phantom Movers' third assault on the minds and hearts of today's youth. Most of the time the band leans towards rockabilly-influenced styles but this time out they favor snappy pop tunes that Nick Lowe probably wishes he could've written or stolen. Best tunes: "Dead Ringer" with its furious guitars; the dance-happy ska rhythms of "Swinging Single"; the Cars-like (but better than) "Different Kind"; and a Yardbirds remake, "Heart Full of Soul", that rivals the original. Ask your favorite record store to stock it. \*\*RY





### Dance Craze/The Best of British Ska—Live! (Chrysalis)

— Maybe you've heard about the upsurge of 2-Tone bands in England over the past year and a half. Maybe you've got friends who are into reggae and were interested enough in this recent rise of upbeat ska music to buy one or two albums by individual bands such as The English Beat or Madness. If not then here's your chance to get the best of the movement all on one Lp and sample for yourself.

The Lp contains 3 of the best tunes by one of the original Two-tone bands, The Selecter; the nuttiness of Madness; a cut by the only seven-piece female ska band, The Bodysnatchers; The Specials, who can almost directly be attributed with the ska resurgence; The Beat, who are perhaps the best of the lot; and Bad Manners' version of rhythm and fun.

This is a soundtrack to soon-to-be-released film. Get dancin'. \*\*RY

### The Jam/Sound Affects (Polydor)

— Pete who? No, it's not really *that* good — but it's close. Paul Weller, guitarist/singer/songwriter for this band is at his best here. His political/social rages have never been so sharply aimed, his musical attack, so focused. Weller perceives society and the individual to be at odds — and he sees the individual losing.

However, since he's still free, he has hope. So should the rest of us. \*\*David Arthur

### Brave Combo/Music For Squares (Four Dots)

— Brave Combo? You can bet your como se llama. For four young white guys from (I've been told) Denton, Texas to put out an album like this they'd have to be eaten up with bravery.

*Music For Squares* is packed with polkas (Chicano, German & Cajun), cumbia, rhumbas, tangos, waltzes and even a rock and roll song. The 14 cuts on this vinyl gem are heavily laced with traditional South Texas dance favorites, like "Peanut" and "Viva Seguin."

So far this is my favorite album of the year. However, there's one glaring flaw in the package — no information about where to get one of your own. If you're ever in Austin go by Inner Sanctum and buy it. It's officially a must for Texas music freaks. \*\*JEB

### Robert Gordon/Are You Gonna Be The One (RCA)

— This is gonna be the one for Gordon and his Wildcats I'd wager. Taking off from his last Lp, *Bad Boy*, Gordon is incorporating more sounds, studio techniques and vocal stylings than ever before. He's no longer trapped in the pose of a time-warped Fonzie. He's got a new band, except for bassist Tony Garnier, that packs a wallop in the guitar dept. especially. It may be his best line-up since the Link Wray days. Gordon's now firmly entrenched in the New Wave Sixties instead of the dead end Fifties. Best cuts: title tune, "Someday, Someway" which should get radio play, "Look Who's Blue", the group-penned "Too Fast To Live, Too Young To Die" which quivers with sexuality, and "Drivin' Wheel". \*\*RY

### UFO/The Wild, The Willing and the Innocent (Chrysalis)

— When *No Place To Run* came out, I was skeptical. Michael Schenker, whose fiery guitar had added a much-needed boost to a young and upcoming English band a few years ago, had taken his final leave thrusting the guitar slot into the able hands of Paul Chapman of Lone Star fame. Chapman did a fairly good job, as well as could be expected, that is. It wasn't the fact that Schenker had left, although that seems to be suggested by everyone as the cause. No, I thought that U.F.O. was becoming redundant and tiring of its musical preference. Then came this album. Along with a new keyboardist, Chapman brings out some fine rhythms in songs like "Long Gone" and the title cut which were welcomed by this "Doctor Doctor/Too Hot To Handle" fan. A fire seems to have been rekindled in U.F.O. and I pray it continues in future albums.

I've always liked the fact that U.F.O. hasn't always been a totally hard rock band in the past, as they have some very slow and beautiful songs such as "Try Me" and "Love to Love". "Profession Of", a slow-moving song closes the album on a relaxed note, highlighted by a perfectly phrased mellow guitar solo, fully demonstrating Chapman's ability as a guitarist. I'm glad to see that U.F.O. isn't falling into the "running out of ideas" or "every song sounds the same" categories that a lot of bands seem to be getting into lately. All in all, a very pleasing album. \*\*Cliff Dunn

### Romeo Void/It's A Condition (415)

— This may well be the best thing so far to come from the San Francisco-based 415 label. If you can imagine anything good developing from a combination of Blondie and Supertramp then this is it. It's one of my favorite Lps of the year. Vocalist Debora Iyall

is the main focus of the band since she writes the lyrics delivering them in a voice somewhere between the purring sexiness of Debbie Harry and Patti Smith's poetic pyrotechniques.

She is backed by haunting jazz-influenced music composed by bassist Frank Zircavage and guitarist Peter Wood. While her lyrics are quite moody the tunes are melodic and accessible. Some of the best songs are: "Myself To Myself", "Talk Dirty (to me)", and the intense vignette "White Sweater".

The rest of the band is: drummer, John Stench and saxophonist, Benjamin Bossi. If any band lives up to the label New Wave Romeo Void is it. \*\*RY

### The Brains/Electronic Eden (Mercury)

— The Brains are from Atlanta, Ga. and they piqued the interests of major rock critics with a self-produced single two years ago called "Money Changes Everything". Last year their debut Lp was released amid mixed reviews and tarnished promises.

Their new release may fulfill those promises with more angst-ridden tunes from the pen of lead vocalist/keyboardist Tom Gray. He's sort of a New Wave Warren Zevon. They've got a batting line-up like the N.Y. Yankees with Bryan Smithwick on bass, Charles Wolff on drums/vocals and Rick Price's slashing, fiery guitar playing. Price also pens the instrumentals for the band like "Treason" from the last Lp and *Eden's* "Ambush". Price is the '80s version of Link Wray.

Best cuts: the melodic "One In A Million", "Heart In The Street" (which has been covered on the new Manfred Mann Lp), and the quirky "Collision". \*\*RY

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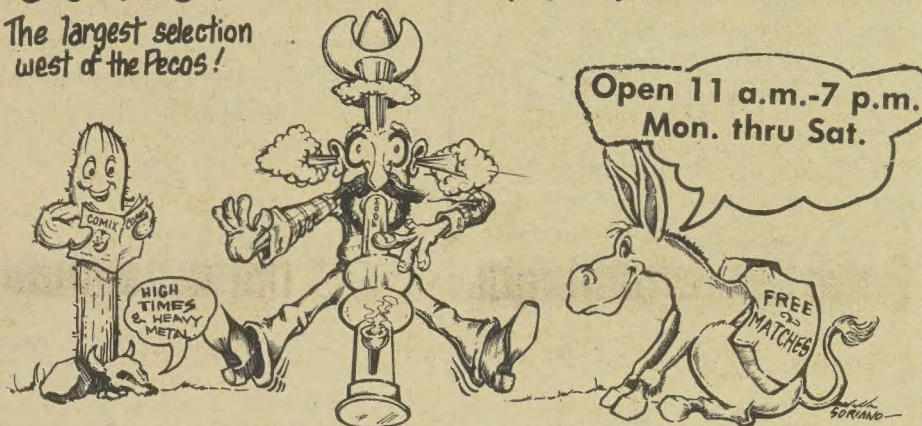
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# In Concert



photo by Clyde Kimsey

**Joe Ely/Paramount Theater, Austin  
March 15**

**by J.J. Syrja & Ron Young**

Joe Ely's got everything: voice, stage presence, a fantastic band, and a knack for writing and choosing grade-A material. More than that, he blends western swing, rhythm and blues, and rock swagger all in one.

Joe appeared wearing some new shiny black vinyl boots that he said he wore only for special occasions like opening for Chuck Berry and Christmas. Then he and his band dove into "I Had My Hopes Up High" from his first Lp, which showed off their astonishing spirit and diversity. Ponty Bone's accordion added gumbo to the heady brew; plus Ely's new band sports keyboards and a sax player; a guitarist who looks like a bouncer; a drummer and fretless bassist round out the band. All serve to ignite Ely.

Ely performed tunes from his new album *Musta Notta Gotta Lotta*, including the title track, a rave-up version of "Good Rockin' Tonight", and "Dallas". He also included older material like "She Never Spoke Spanish To Me" and really rocked out on "I Keep My Fingernails Long So They Click When I Play The Piano." Best of the show was "I Keep Wishing For You."

Later in the evening he did fine covers of Guy Mitchell's "Singin' The Blues" and Hank Williams' "Honky Tonkin" that pulverized the crowd. He finished with Buddy Holly's "Not Fade Away" that rivaled The Stones' own version and cut Springsteen's.

Ely and Co. returned for three encore numbers. The first was Eddie Cochran's "Cotton Picker" which had the crowd singing along. The second was a ripping rendition of Frogman Henry's "Ain't Got No Home". Last he performed "Suckin' A Big Bottle of Gin" which brought the house down.

If Chuck Berry hadn't been the headliner no one could've followed Ely.—RNR



**Mountain/Skipwilly's, March 15  
by Bill Cornish**

Leslie West and Company really rocked the walls at Skipwilly's. As usual there was a good crowd. But if you were not in that crowd, you didn't miss much.

The show, which had been advertised as "Mountain", was a far cry from being "Mountainous." Actually Leslie West was the only "Mountain" member in the house.

The show got off to a good start, but it was soon evident that this is not the musician of 10 years ago. Apart from appearing "slightly" intoxicated, the music was so loud you couldn't understand the vocals.

The band was good, although not as tight as you might expect. The material was mostly old "Mountain" jams with some others thrown in. There were no new songs.

The rhythm/2nd lead guitarist was very good, with a style that accentuated Leslie's playing. He also bailed Leslie out of two tight spots on vocals. Leslie is still quite a fine guitar player. He has an appealing style, and plenty of fast riffs, but hitting the notes does not automatically make the music.

Hopefully this was just an "off" night for these boys. I've heard better versions of "Mississippi Queen" from local talent.—RNR

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photo by David Willis

**UFO/OUTLAWS**

**March 23**

**Convention Center Arena  
by Cliff Dunn**

Reading through some of the garbage rock'n'roll magazines lately, everyone tells me that the absence of Michael Schenker will cause the downfall of UFO. To all of these statements I give a hearty cry of "bullshit!" From the opening fire of the title cut off their latest album, *The Wild, The Wild, and The Innocent*, Paul Chapman's nimble, deft fingers cranked out solo after solo fully manifesting his worthiness as a successor to Schenker. As for the rest of the band, the energy exhibited by the everlasting rowdiness of bassist Pete Way and the melodious vocals of Phil Mogg quelled statements saying UFO are becoming tired has-beens.

New keyboardist/rhythm guitarist Neil Carter has nothing on his predecessor Paul Raymond, but still managed to convey his ability to perform well with the style of the band. My only complaint was that the show wasn't long enough. Missing in the repertoire were "Out In The Street" and "Shoot, Shoot", to name a few. But in spite of the length of the show, the songs that were played such as "Long Gone" off the new album and the eternal favorite "Rock Bottom" were full of the fire needed to get the audience to its feet. All in all, I enjoyed their performance very much and certainly look forward to seeing them again next year.

About the Outlaws: They were pretty good, guitar-playing wise but as a whole, they were nothing to jump up and down about.—RNR



photo by Robbin Cresswell

**SANTANA/GAMMA**

**U.T. Special Events Center**

**March 25**

**by Cliff Dunn**

Beginning their short seven-song set with "Ready For Some Action", Ronny Montrose and his latest troupe, Gamma, continued to play their hearts out to a crowd that didn't seem to want to listen. How a city could ignore the progressive style of the band, not to mention the fantastic guitar playing of Montrose is beyond me, but to each his own.

The audience seemed to be rejuvenated, however, when Carlos Santana took over the stage and

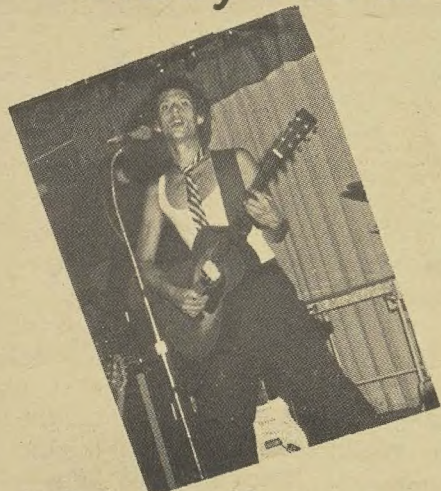
played his usual best. I never really enjoyed the studio music of Santana, with all the Spanish/Jamaican beats, etc., but the performance put on by the band live is extraordinary. Santana's famed and melodic guitar playing shone brilliantly during "Europa", along with others including "Well, Alright" and the classic "Black Magic Woman", but I particularly enjoyed the encore when Ronny Montrose joined Santana on stage to play one last song. A very good show, but next time I hope to see Gamma play a longer set. Check them out, because they're a fantastic band.—RNR



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